

A.B.C. TELEVISION LIMITED,  
BROOM ROAD,  
TEDDINGTON,  
MIDDLESEX.  
Tel: 977-3252

---

C A M E R A   S C R I P T

---

"CALLAN"

Prod.No: 1913

"RED KNIGHT, WHITE KNIGHT"

VTR/ABC/7464

by

JAMES MITCHELL

---

DESIGNED BY  
NEVILLE GREEN

---

ASSOCIATE PRODUCER  
JOHN KERSHAW

---

PRODUCER  
REGINALD COLLIN

---

DIRECTED BY  
PETER DUGUID

---

CAMERA REHEARSAL: From 10.30 a.m, WEDNESDAY, 28TH FEBRUARY 1968. STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 29TH FEBRUARY 1968, 17.00-19.00. STUDIO 1, TEDDINGTON.

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS

---

"CALLAN" (4)

"RED KNIGHT, WHITE KNIGHT"

CAST:

Callan .....	EDWARD WOODWARD	Bunin .....	DUNCAN LAMONT
Hunter .....	MICHAEL GOODLIFFE	Hanson .....	JOHN SAVIDENT
Meres .....	ANTHONY VALENTINE	Hunter's Secretary ..	LISA LANGDON
Lonely .....	RUSSELL HUNTER	Truman .....	DOUGLAS FIELDING
		Goncharov .....	GEORGE GHENT
		Customs Officer .....	JON CROFT

+ 16 men & 2 women extras (29th Feb. only) as:- Russian trade delegates (10M, 2F), postman; member of country house staff; Customs Officer; 2 ambulance men; airport policeman & 2 airport porters (all thru ERIC BLYTH): BRUCE WELLS, DARRYL RICHARDS, BERNARD EGAN, GEORGE DAY, ERIC KENT, CHARLES BIRD, WILLIAM CASTLEMAN, HARRY TIERNEY, FRED DAVIES, GREGORY SCOTT, DOREEN UBELS, DOROTHY WATSON, ROBERT CASE, ALAN HARRIS, JOHN CAESAR, ROLAND PORRITT, CHARLES HANDS, WILLIAM CURRAN.

\*\*\*\*\*

Floor Manager .....	JOHN WAYNE	Technical Supervisor ....	PETER KEW
Stage Manager .....	MARI MARKUS	Lighting Supervssor .....	BRIAN TURNER
P.A. ....	PADDY DEWEY	Sound Supervisor .....	MIKE WESTLAKE
Call Boy .....	PETER GROOME	Senior Cameraman .....	ROY EASTON
Timer P.A. ....	MARIAN LLOYD	Vision Mixer .....	JOHN WHITE-JONES
Wardrobe Supervisor ...	AMBREN GARLAND	Racks .....	JOHN TURNER
Make-Up Supervisor ....	JEAN MACKENZIE	Grams .....	BILL RAWCLIFFE

\*\*\*\*\*

SCHEDULE:

WEDNESDAY, 28TH FEBRUARY:

Camera rehearsal ..... 10.30-12.15  
 LUNCH BREAK ..... 12.15-13.15  
 Camera rehearsal ..... 13.15-18.00  
 (Tea break as arranged)  
 SUPPER BREAK ..... 18.00-19.00  
 Camera rehearsal ..... 19.00-21.00

THURSDAY, 29TH FEBRUARY:

Camera rehearsal ..... 10.00-12.45  
 LUNCH BREAK ..... 12.45-13.45  
 Line-up and make-up ..... 13.45-14.30  
 Dress rehearsal ..... 14.30-16.15  
 Tea break ..... 16.15-16.30  
 Line up ..... 16.30-17.00  
 VTR ..... 17.00-19.00  
 Technical clear ..... 19.00-19.15  
 SUPPER BREAK ..... 19.15-20.15

(VTR/ABC/7464)

\*\*\*\*\*

TECHNICAL REQUIREMENTS:

Cams. 1, 2, 3 & 4: Floor pedestals. Cam.5: Pedestal on tower (fork lift truck to lift it there); 10-1 zoom & down pan wedge for Cam.5.  
 Normal monitors + 3 in Hunter's Office & 9" Pye for Hunter's secretary.  
 3 booms, 2 fishing rods for hallway of Country House, 2 slung mics for telephone kiosk & Goncharov's digs. Off stage table mic. for Hunter's secretary. Distort. Tape & grams.  
 Pract. telephones: Callan's Flat/Telephone Box & Hunter's Office/Shooting Gallery (on wall)  
 Pract. intercom & desk buzzer: Hunter's Office/Secretary off stage.  
 14 telecine sequences (mostly 16mm sof), Caption Scanner & Thames TV slide if available.



"CALLAN" (4)

"RED KNIGHT, WHITE KNIGHT"

SCENE BREAKDOWN

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 1</u>						
OPENING CREDIT SEQUENCE: <u>TELECINE (1) &amp;</u> CAPTION SCANNER				SOF		1
1. HUNTER'S OFFICE, INT.	DAY	Secretary Meres Hunter	1: A. 2: A, B. 3: A, B.	A-1 B-1	1-12	1-3
<u>TAPE RUN - SHOT 17, RECORDED AT END OF SHOW, TO BE INSERTED</u> <u>/DURING EDITING/</u>						
2. SHOOTING GALLERY, INT.	DAY	Callan Truman	3: C. 4: A.	C-1	18-20	4
3. HUNTER'S OFFICE, INT.	DAY	Hunter Meres Secretary (v/o) Callan.	1: A. 2: B, A. 3: B. 4: B.	A-1 B-1 C-2	21-102	4-15
<u>TAPE RUN</u>						
4. SHOOTING GALLERY, INT.	DAY	Callan Meros	1: B. 3: D. 4: C.	C-1	103-108	16-17
<u>TAPE RUN or STOP</u>						
5. CALLAN'S FLAT - INT.	EVENING	Callan Lonely	2: C. 3: E.	B-2	109-117	17-19
<u>TAPE STOP</u>						
<u>TELECINE (2):</u> AIRPORT - EXT.						
	DAY	-	-	GRAMS	-	19
6. CUSTOMS HALL, INT.	DAY	Customs Officer Lonely Callan Hunter Meres Dunin Goncharov All extras	1: C. 2: D. & L of D. 3: F. 4: D. (Office) 5: A.	A-2 (Office) B-3 C-3	118-135	19-22
7. AIRPORT OFFICE - INT.	DAY	Callan Dunin Hunter Meres Customs Officer 2 ambulance men	1: C. 4: D.	A-2	136-137	22-23

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 1 (contd.)</u>						
<u>TELECINE (3):</u> AIRPORT - EXT. (0'24")	DAY	Bunin Hunter Callan Meres 2 ambulance men 2 air hostesses	-	SOF	-	23
8. CUSTOMS HALL - INT.	DAY	Goncharov Extras	2: D.	C-3	138	23
9. CUSTOMS HALL - EXT.	DAY	Goncharov Lonoly Policeman Extras	3: F.	B-3	139	23
<u>TAPE STOP</u>						
10. CUSTOMS HALL - INT.	DAY	Meres Ambulance men Extras	5: A.	D-4	140	24
11. COUNTRY HOUSE LIVING ROOM - INT.	DAY	Bunin Callan Hunter Meres	1: D. 2: E. 3: G. 5: B.	C-1	141-156	24-26
<u>ACT 2</u>						
12. COUNTRY HOUSE LIVING ROOM - INT.	DAY	Bunin Meres Hunter Callan	1: D. 2: E. 3: G. 4: E.	A-3 C-2	157-181	27-30
<u>TELECINE (4):</u> TRAVELLING CAR, INT. (0'22")	DAY	Hunter Meres Secretary (v/o) Driver	-	SOF OFF-STAGE MIC		30-31
13. COUNTRY HOUSE LIVING ROOM - INT.	EARLY EVENING	Callan Bunin	1: D. 3: G. 4: E.	A-3 C-2	182-202	31-33
14. HUNTER'S OFFICE, INT.	DAY	Hunter Hanson Secretary (v/o) Bunin Callan	1: A. 2: A. 3: B. 4: B.	A-1 B-1	203-215	34-36
<u>TAPE RUN</u>						



	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 2 (contd.)</u>							
15.	SHOOTING GALLERY, INT.	DAY	Callan Meres Truman	4: A.	C-1	216	36-37
16.	HUNTER'S OFFICE, INT.	DAY	Bunin Hunter Hanson Secretary (v/o) Meres	1: A. 2: B. 3: B.	A-1	217-237	37-41
17.	<u>INTERCUTTING:</u> CALLAN'S FLAT - INT. & TELEPHONE BOX - INT.	DAY "	Callan Lonely	4: F. 3: H.	B-2 FIXED MIC	238 239	41-42
<u>TAPE RUN</u>							
18.	HUNTER'S OFFICE - INT.	DAY	Callan Hunter Secretary (v/o)	1: A. 2: B. 4: R. of B.	A-1	240-249	42-44
<u>TAPE RUN</u>							
19.	SHOOTING GALLERY, INT.	DAY	Meres Callan	3: J. 4: G.	C-1	250-251	44
20.	HUNTER'S OFFICE - INT.	DAY	Hunter Bunin Hanson Secretary (v/o) Truman	1: A. 2: B. 3: B.	A-1	252-267	44-48

ACT 3

	<u>TELECINE (5):</u> COUNTRY ROAD - EXT.	NIGHT	Bunin Truman (dead)	-	SOF		49
21.	HUNTER'S OFFICE - INT.	NIGHT	Hunter Meres	1: A. 2: A.	A-1	268-269	49-50
22.	STREET - EXT. incl. <u>TELECINE (6):</u> GONCHAROV'S DIGS, EXT. (0'25")	NIGHT "	Callan Lonely	3: H. 4: H.	B-5	270-273	50-52
	<u>TELECINE (7):</u> GONCHAROV'S DIGS, EXT. (0'10")	NIGHT	Callan Lonely	-	SCF	-	52

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 3 (contd.)</u>						
23. HUNTER'S OFFICE, INT.	NIGHT	Hunter Secretary	1: A. 2: B.	A-1	274-278	52-53
<u>TELECINE (8):</u> COUNTRY ROAD - EXT. (1'04")	NIGHT	Meres Truman (dead)	-	SOF	-	53
24. GONCHAROV'S DIGS - ROOM & LANDING, INT.	NIGHT	Goncharov Lonely Callan	2: F. 3: K. 4: J, K.	B-6 SLUNG MIC	279-283	53-54
25. HUNTER'S OFFICE, INT.	NIGHT	Hunter Meres Callan (v/o)	1: A. 2: B. 5: C.	A-1	284-288	55
<u>TAPE RUN</u>						
26. SHOOTING GALLERY, INT.	NIGHT	Goncharov Callan Meres Hunter (v/o)	1: B. 4: G.	C-1  (A-1)	289-291	56-57
27. HUNTER'S OFFICE, INT.	NIGHT	Hunter Callan (v/o)	2: B.	A-1 (C-1)	292	57
28. SHOOTING GALLERY, INT.	NIGHT	Callan	4: G.	C-1 TAPE	293	57
<u>TELECINE (9):</u> ROAD & COUNTRY HOUSE, EXT. (1'15")	NIGHT	Callan Hunter Meres Driver Bunin	-	SOF	-	58
29. COUNTRY HOUSE - HALL & LIVING ROOM, INT.	NIGHT	Hunter Callan Meres	1: D. 2: E. 3: G. 4: L. 5: D.	A-3 B-4 C-2	294-303	58-60
<u>TAPE RUN</u>						
<u>TELECINE (10):</u> COUNTRY HOUSE GROUNDS, EXT. (0'09")	NIGHT	-	-	SOF	-	60
30. COUNTRY HOUSE LIVING ROOM - INT.	NIGHT	Hunter Callan Meres	1: D.	A-3 C-2	304	60
<u>TAPE RUN</u>						



- f -

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 3 (contd. again)</u>						
<u>TELECINE (11):</u>						
COUNTRY HOUSE GROUNDS, EXT. (0'08")	NIGHT	Cat	-	SOF	-	61
31. COUNTRY HOUSE - LIVING ROOM & HALL, INT.	NIGHT	Hunter Meres Callan	1: D.	A-3 C-2 1st F-P	305-306	61
<u>TELECINE (12):</u>						
COUNTRY HOUSE GROUNDS, EXT. (0'17")	DAY	-	-	WILD TRACK	-	61
32. COUNTRY HOUSE - HALL, INT. & DOORWAY, EXT.	DAY	Callan Postman	2: G. 3: L. 5: D.	B-4 2nd F-P	307-309	61-62
<u>TAPE RUN</u>						
33. COUNTRY HOUSE LIVING ROOM - INT.	DAY	Meres Callan Hunter	1: D. 2: E. 3: G.	A-3 C-2	310-316	62-63
<u>TELECINE (13):</u>						
COUNTRY HOUSE, EXT. (0'54")	DAY	Callan Gardener	-	SOF	-	63
34. COUNTRY HOUSE LIVING ROOM & CORRIDOR, INT.	DAY	Hunter Callan Meres	1: E. 5: D.	A-3 C-2 1st F-P		
<u>TELECINE (14):</u>						
COUNTRY HOUSE, EXT. (2'13")	DAY	Bunin Hunter Meres Callan	-	SOF	-	64-65
<u>including:</u>						
35. COUNTRY HOUSE CORRIDOR, INT.	"	Callan	4: M	1st F-P	319	65
CLOSING CREDITS - CAPTION SCANNER			1: Caption.	GRAMS	320	65
<u>CUT-AWAY SHOT of TARGET:</u>						
2. SHOOTING GALLERY, INT.	DAY	John Wayne	4: A.	C-1	17	4

- f -

VTR/ABC/7464  
Part 1

ACT 1

	<u>FADE UP TELECINE (1)</u>	<u>OPENING CREDIT SEQUENCE</u>	<u>S.O.F.</u>
	THAMES TV SYMBOL + "CALLAN" OPENING TITLES.		(THAMES) * *
	<u>SUPER CAPTION SCANNER</u>		*
	(1) "RED KNIGHT, WHITE KNIGHT"		*
	(2) written and created by JAMES MITCHELL		* *
	<u>FADE OUT CAPTION SCANNER</u>		* *
1.	1 (A)	1. INT. HUNTER'S OFFICE. MORNING.	*
	LCOSE on DESK TOP.		
	SEE CALLAN'S FILE placed R.	GRAM F/X: VERY FAINT TRAFFIC (thru scene)	<u>BOOM A-1</u>
	EASE with SECRETARY.		
	TAKE HER L, then away R.		
2.	2 (A)		
	BRING SECRETARY to f/g TABLE.		<u>BOOM B-1</u>
	TILT DOWN & UP.		
3.	3 (A)		
	2-S, SECRETARY/MERES.		
		<u>SECRETARY:</u> Not here yet.	
		<u>MERES:</u> He said nine.	
		<u>SECRETARY:</u> You're a minute early.	
		<u>MERES:</u> Why the devil he wants to start at the crack of dawn, God knows.	
4.	2 (A)		
	M.S. SECRETARY.		

Preview 3



(On 2, Shot 4)

- SECRETARY: I've got a feeling that's only the beginning. (HUNTER ENTERS)  
Good morning, sir./
5. 3 (A)  
3-S - SECRETARY,  
MERES X-ing R. f/g of  
HUNTER. HUNTER: Good morning. Meres?
- MERES: Yes, sir. Good morning.
- HUNTER: I'll be with you in a minute.
- Let MERES go.  
SECRETARY Xs u/s L. SECRETARY: I've got the staff files  
for you, sir.
- HUNTER Xs L.
6. 1 (A)  
2-S - SECRETARY,  
HUNTER X-ing L. f/g. HUNTER: Thank you./
- SECRETARY: That's Bunin's, sir.  
The man you're meeting tomorrow.
- (2 TO POS.B; 3 TO  
POS.B, SAME SET ~  
FAST) HUNTER: Yes. This is a top  
secret matter, isn't it?
- SECRETARY: Yes, sir.
- HUNTER: Then I would appreciate it  
if, in future, you would not leave  
files of this kind lying around on my  
desk for anyone to pick up and read./
7. 3 (B)  
C.M.S. SECRETARY. SECRETARY: I'm sorry. The Colonel  
always/...
8. 2 (B)  
C.M.S. HUNTER. HUNTER: My predecessor had his rules,  
I have mine. Never allow anyone in  
here without my express consent./
9. 1 (A)  
2-S, HUNTER/SECRETARY.

BOOM A-1

(On 1, Shot 9)

HUNTER comes fwd to  
sit.

SECRETARY: No, sir.

HUNTER: I'll see Meres now.

HOLD 2-S. as SECRETARY  
starts to go.

SECRETARY: Yes, sir.

HUNTER: And could we have some  
coffee?

SECRETARY: It doesn't come round  
till eleven, sir./

10. 2 (B)  
C.M.S. HUNTER - reaction.

11. 3 (B)  
C.M.S. SECRETARY.

SECRETARY: (CONTD.) I'll do what  
I can, sir./

12. 1 (a/b) (As she turns)  
(2-S)

TILT DOWN to DESK to  
SEE CALLAN'S FILE.

(N.B. There are no  
Shots 13-16)

-----  
TAPE RUN (to SHOT 18)

(3 TO POS.C, SHOOTING  
GALLERY)  
-----



2. INT. SHOOTING GALLERY. DAY. BOOM C-1

INSERT TO BE RECORDED OUT OF SEQUENCE AT END OF SHOW:

17. 4 (A)  
C.S. PHOTOGRAPH of  
CALLAN. ("TARGET")  
5 SHOTS are fired at it. F/X: FIVE GUN SHOTS.

(After recording run-on,  
Shot 12 on 1):

(BOOM C-1)

18. 4 (A)  
2-S, CALLAN approaching  
TRUMAN.  
CRAB to get CALLAN L.  
f/g.

CALLAN: You'll have to do better than  
that, son.

As CALLAN fires,  
CRAB further R. to  
SEE DOWN RANGE.

F/X: GUN SHOTS.

19. 3 (C)  
C.S. TARGET PHOTO of  
CALLAN.

20. 4 (a/b)  
(2-S)  
(3 TO POC.B, HUNTER'S  
OFFICE)

CALLAN: (CONTD.) What's the idea,  
anyway? You'll spoil my good looks.

TRUMAN: It was Mr. Meres' suggestion,  
sir.

21. 1 (A)  
C.S. CALLAN'S PHOTO.

5. INT. HUNTER'S OFFICE. DAY. BOOM C-1

22. 2 (B)  
2-S. HUNTER/MERES.

MERES: Callan, sir.  
He used to be  
our senior man, sir.

GRAM F/X:  
LIGHT  
TRAFFIC  
(thru  
scene)

Preview 1

(On 2, Shot 22)

(4 TO POS.B, HUNTER'S  
OFFICE)

HUNTER: Used to be?

MERES: He's not really in the  
department now.

23. 1 (C)  
M.S. MERES.

HUNTER: Then what's he doing here?

24. 3 (B)  
M.S. HUNTER.

MERES: I thought you might like to  
have a look at him, sir.

25. 1 (a/b)  
(M.S. Meres)

HUNTER: Look at him? Why?

26. 2 (B)  
2-S, HUNTER/MERES.

MERES: The Colonel thought he was  
very good, sir.

HUNTER: Did he indeed? (PAUSE)  
Fowler.

MERES: In Washington, sir. Two years  
CIA liaison.

27. 1 (C)  
C.M.S. MERES.

HUNTER: I've got a number of friends  
over there. I must go and see him.

28. 3 (B)  
C.M.S. HUNTER - reaction.

MERES: One of the perks of the job,  
sir!

29. 1 (a/b)  
(C.M.S. Meres)

HUNTER: Truman?

30. 2 (a/b)  
(2-S)

MERES: Trainee, sir.

HUNTER: If Callan is so good, why  
did he leave?

MERES: A difference of opinion, sir.

Preview 1



(On 2, Shot 30)

HUNTER: With my predecessor?

MERES: Yes, sir.

HUNTER: Not much of a recommendation,  
Meres.

31. 1 (a/b)  
(C.M.S. Meres) What's his background?

32. 3 (a/b)  
(C.M.S. Hunter) MERES: It's all in the file, sir.

HUNTER: What I got out of the file,  
Meres, is that he's emotionally unstable;  
a one-time crook; he has a dubious  
circle of acquaintances, and he tends  
to take the law into his own hands.

33. 1 (a/b)  
(C.M.S. Meres)

MERES: He's very independent, yes,  
sir.

34. 2 (a/b)  
(2-S)

HUNTER: We don't want heroes in the  
Section. This is a team.

MERES: Yes, sir - but ...

35. 1 (a/b)  
(C.M.S. Meres) HUNTER: But what? Do you like him?

MERES: I detest him, sir. But he  
knows the job. The only thing is,  
he likes to know why it has to be done.

36. 2 (B) (a/b)  
(C.M.S. Hunter)

HUNTER: That's my concern.

37. 1 (a/b)  
(C.M.S. Meres)

MERES: Yes, sir.

38. 2 (B)  
2-S, HUNTER/MERES.

HUNTER: What's he doing now? Do  
we know?

39. 1 (B)  
C.M.S. MERES.

Preview 3

(On 4, Shot 39)

40. 3 (B) MERES: Not certain, sir.  
C.M.S. HUNTER.

He leans forward.

HUNTER: Which means you're in touch.

41. 1 (A)  
2-S, HUNTER/MERES.

MERES: Well, he comes in sometimes for shooting practice.

HUNTER: He what?

42. 3 (B) MERES: In the gallery, sir.  
C.M.S. HUNTER.

HUNTER: You mean he's allowed to walk in and out? Just like that?

43. 4 (B)  
C.M.S. MERES.

MERES: He never officially left the department, sir.

44. 2 (B)  
C.M.S. HUNTER.

HUNTER: You know as well as I do, Meres, no-one is ever officially in the department.

P.N him to INTERCOM.

MERES: No, sir.

45. 1 (A) (As Meres rises)  
2-S, HUNTER + MERES rising.  
HUNTER: (INTO INTERCOM) If Callan comes in at all today I want to see him straightaway.

SECRETARY (V/O): He's already in, sir.

46. 2 (A)  
M.C.U. HUNTER.

HUNTER: Get him for me, would you?

(HE RELEASES INTERCOM KEY) I don't quite know how this department has been running, Meres, but it sounds to me as if it's been altogether too free and easy.

47. 4 (B)  
M.C.U. MERES.

Preview 2



(On 4, Shot 47)

BOOM C-2  
(?)

48. 2 (c/b)  
(M.C.U. Hunter) MERES: I wouldn't say that, sir.

49. 1 (c)  
2-S, HUNTER/MERES. HUNTER: Did you ask him to come in?

(2 TO POS. 1, SILE SET)  
MERES: Yes, sir. I thought it might be useful if he was on hand.

HUNTER: Did you indeed! Well, those are the sort of decisions I make. Aren't they?

F/X: INTERCOM BUZZES.

HUNTER: Yes?

50. 3 (B)  
M.C.U. HUNTER - reaction. CALLAN (V/O): Come on, Charlie, I haven't got all day.

51. 4 (B)  
C.M.S. MERES.

52. 5 (B)  
C.M.S. HUNTER. MERES: He's a bit impetuous, sir.

53. 1 (a/b)  
(2-S, HUNTER: When Callan's gone, I want to talk about this Bunin business.

MERES starts to exit.

MERES: Yes, sir. It's tomorrow, isn't it?

HUNTER: Yes. Send Callan in.

54. 2 (A) (As Callan enters  
2-S, MERES X-ing R.  
of CALLAN -

BOOM B-1

- & out.

CALLAN: Hallo - Charlie boy moved office, then?

PUSH IN with CALLAN  
to find 2-S. with  
HUNTER.

Preview 4

(On 2, Shot 54)

BOOMS  
1, C-2

55. 4 (b)  
M.C.U. CALLAN - reaction.

56. 3 (B)  
M.C.U. HUNTER.

HUNTER: I believe you were in the  
army, Callan./

56A. 1 (A)  
2-S, HUNTER/CALLAN.

CALLAN: Yeah. Who wants to know?

(2 TO POS.3, SAME SET)

HUNTER: Is that where you acquired  
your impudence?/

57. 4 (a/b)  
(M.C.U. Callan)

58. 3 (a/b)  
(M.C.U. Hunter)

F/X: INTERCOM BUZZES./

59. 1 (A)  
2-S, HUNTER/CALLAN.

HUNTER: I don't want to be disturbed./

Now, Callan, the general opinion seems  
to be that we should have you back in  
the Section.

60. 3 (B)  
C.M.S. HUNTER.

CALLAN: No-one's asked me./

61. 4 (B)  
C.M.S. CALLAN.

HUNTER: No-one will, Callan. You'll  
be told.

He comes in 2 steps.

CALLAN: Not me, mate. I'm not like  
that. Haven't they told you? Oh,  
come on - where's the Colonel?/

62. 3 (a/b)  
(C.M.S. Hunter)

HUNTER: You should know better than  
to ask that./

63. 1 (a/b)  
(2-S)

CALLAN: Look, what do we call you?

HUNTER: Just call me Hunter.

Pr view 3



(On 1, Shot 63)

CALLAN: I don't work for people  
I don't know.

HUNTER: I think you've very little  
choice, Callan.

64. 3 (a/b)  
(C.M.S. Hunter)

Unless you want  
to go back inside, of course. It  
wouldn't be very difficult to arrange.

65. 1 (a/b)  
(2-S)

CALLAN in 2 stops.

CALLAN: Look, I didn't ask to come  
here, mate.

HUNTER: And I didn't invite you.  
But the safest place for you, for all  
of us probably, is in the Section.

66. 3 (a/b)  
(C.M.S. Hunter)

CALLAN: I can look after myself,  
mate, thank you very much.

He leans forward.

HUNTER: Let's drop the informality,  
shall we?

67. 4 (B)  
C.M.S. CALLAN.

CALLAN: Yes, sir.

HUNTER: Sit down, Callan.

68. 2 (1)  
M.C.U. HUNTER.

CALLAN: N, thank you, sir.

69. 1 (A)  
2-S, HUNTER/CALLAN.

HUNTER: All right - stand, then.

CALLAN SLOWLY SITS.

Preview 3

(BOOM A-1  
only)

(On 1, Shot 69)

(U.S. There are no  
Shots 70-71)

HUNTER: Are you actually doing  
anything at the moment?

CALLAN: I'm not on the dole, if  
that's what you mean.

HUNTER: Callan, you know the  
situation.

CALLAN: Suppose you tell me, sir.

HUNTER: I'm trying to build a team  
I can rely on - efficient, disciplined,  
dedicated.

72. 3 (B)  
C.M.S. HUNTER. But you know far more  
about this department's work than is  
healthy for a man in a d of a ncy.

73. 1 (B)  
M.C.U. CALLAN.

74. 3 (a/b)  
(C.M.S. Hunter, CALLAN: I'm not short./

75. 4 (a/b)  
(M.C.U. Callan) HUNTER: My information, Callan, is  
otherwise./

76. 2 (B)  
2-S, HUNTER/CALLAN. CALLAN: I'm not a risk, sir./

(N.B. There are no  
Shots 77-89)

Preview 4

(On 2, Shot 76)

(No Shots 77-89)

HUNTER: That's for me to decide.

Let's start again, shall we? I've told you what I expect. It amounts to total dedication - seven days a week.

90. 4 (B)  
C.M.S. CALLAN.

CALLAN: What about Sundays, sir? I do like to go to early morning Mass.

91. 3 (B)  
M.C.U. HUNTER.

HUNTER: Do you smoke?

92. 1 (A)  
M.C.U. CALLAN.

CALLAN: No, no - I don't.

93. 2 (B)  
2-S, HUNTER/CALLAN.

HUNTER: You must understand, Callan, that I'm a new man, and the job is new to me. Our work will be much easier if we all do it my way.

94. 4 (a/b)  
(C.M.S. Callan)

95. 3 (B)  
C.M.S. HUNTER.

HUNTER: (CONTD.) Good. Now, does the name Bunin mean anything to you?

95A. 4 (a/b)  
(C.M.S. Callan)

CALLAN: Yeah, I was sent to kill him once, ...

95B. 3 (a/b)  
(C.M.S. Hunter)

HUNTER: When was this?

96. 1 (A)  
2-S, HUNTER/CALLAN.

CALLAN: Leipzig Trade Fair, 1963. It's all there in the file.

HUNTER: What went wrong?

CALLAN: We were too good for each other.

97. 3 (a/b)  
(C.M.S. Hunter)

HUNTER: Or was he too good for you?

98. 4 (a/b)  
(C.M.S. Callan)

Preview 2



(On 4, Shot 98)

99. 2 (B)  
2-S, HUNTER/CALLAN.  
HUNTER rises & Xs  
above desk to d/s R.  
of CALLAN.
- (4 T. POS.C, SHOOTING GALLERY)
- CALLAN: No, he wasn't. It was a stand-off. He's a good executioner - and so am I. What's he up to now?
- HUNTER: I'm going to meet him at the airport tomorrow morning with Meres. He's arriving on a scheduled flight from Moscow, with a trade mission. Perhaps you'd better come along.
- CALLAN: And you're meeting him?
- HUNTER: That's right. (PAUSE)  
He's defecting.
- CALLAN: Bunin - defecting?
- HUNTER: He sent a note through our Embassy. The Foreign Office know all about it.
100. 1 (A)  
M.C.U. HUNTER.
- CALLAN: Bunin's not a defector.
101. 2 (B)  
M.C.U. CALLAN.
- HUNTER: Then why should he come here?
- CALLAN: To get somebody. Probably you, sir.
102. 1 (a/b)  
(M.C.U. Hunter,

N.B. SOUND TAKE/  
PISTOL SHOTS FR L  
SCENE 4 HERE.

RECORDING TUN ON

(1 TO POS.B; 3 TO POS.D,  
SHOOTING GALLERY.  
2 TO POS.C, CALLAN'S  
FLAT;

(After tape run):

103. 4 (C) 4. INT. SHOOTING GALLERY. MORNING.  
C.S. PISTOL. DOOM C-1

104. 1 (B) F/X: SHOTS (REPEAT)  
2-S, MERES turning +  
CALLAN coming f/g R.

CALLAN: You're a right bastard,  
you are. You might have warned me.

MERES: That wouldn't have been nearly  
so much fun. Knowing your gift for  
diplomacy, I thought I'd let you handle  
him in your own charming, characteristic  
way./

105. 4 (C) (As he turns)  
C.M.S. CALLAN.

106. 3 (D) CALLAN: What happened to Fatty?  
C.M.S. MERES.

107. 1 (3) MERES: The Colon 1? he knows?  
2-S.  
PAN CALLAN R. & LOSE  
...  
(3 TO POS.E, CALLAN'S  
FLAT)

108. 4 2 CALLAN: Where did they do him up from?  
2-S, MERES + CALLAN  
approaching.

MERES: Foreign Office. He was a  
Balkans specialist in the war. Don't  
know since. Are you rejoining our  
little club?

CALLAN: I'm going with you to meet  
Bunin tomorrow.

MERES: How nice.

(Tape run next)

(On 4, Shot 108)

CALLAN: Listen, the man's a nut case. There's a new Hunter so they're sending Bunin over to find out who he is - and get him. I know it.

MERES: 'Sir' says he's defecting.

CALLAN: 'Sir' doesn't know Bunin.

## T A P E   R U N   O R   S T O P

(1 TO POS.C, CUSTOMS HALL,  
4 TO POS.D, AIRPORT OFFICE)

(for ACTOR'S MOVE)

109. 3 (E)

With CHAIR BACK R. f/g,  
SEE CALLAN'S HANDS  
working with SOLDIERS.

5. INT. CLARENCE'S FLAT. EVENING.

GRAM F/X: BOOM B-2  
VERY LIGHT  
EVENING TRAFFIC  
(through scene)

GR.M F/X:  
FOOTSTEPS.

TILT UP on KNOCK to  
SEE CALLAN + DOOR  
R. b/g.

F/X: KNOCK ON DOOR.

CALLAN: Who is it?

LONELY: (OFF) It's me, Mr. Callan.

CALLAN goes to door.

110. 2 (C) (As he opens door)

C.S. CALLAN opening  
door to LONELY. SEE  
KNIFE.

LONELY: I came as quick as I could,  
Mr. Callan.

CALLAN: Next time go mad. Take a taxi.

111. 3 (E)

2-S

(CONTD. OVER, AFTER PAUSE)



(On 3, Shot 111)

CALLAN comes fwd. to  
sit.

CALLAN: (CONTD.) You ever been  
to London Airport?

LONELY comes SLOWLY  
IN.

LONELY: Yes, Mr. Callan.

CALLAN: You're going again tomorrow  
afternoon.

LONELY: But ...

CALLAN: Right?

LONELY: Right, Mr. Callan.

CALLAN: I'll be there with a couple  
of friends. We're going to meet a  
bloke, a foreigner. He's coming from  
Moscow.

LONELY: Russian is he, Mr. Callan?

CALLAN: He's supposed to be coming  
to do some business with us.

112. 2 (C)  
C.M.S. CALLAN.

LONELY: It's a long way./

113. 3 (E)  
C.M.S. LONELY.

CALLAN: If there's anyone with him  
when he arrives, I want you to tail him./

114. 2 (a/b)  
(C.M.S. Callan)

LONELY: But won't he be with you,  
Mr. Callan?/

115. 3 (E)  
2-S.

CALLAN: Let's start again. When this  
bloke arrives, we're going to take him  
off somewhere. Just him. On his own.  
If there's another bloke following, he'll  
try to come too./

Preview 2

(On 3, Shot 115)

LONELY: But you don't want him?

CALLAN: That's right, old son.  
You'll be doing O levels, soon.

LONELY: O what, Mr. Callan?

116. 2 (a/b) CALLAN: Never mind./ Just keep on  
(C.M.S. Callan) his tail and let me know when you

117. 3 (E) can./

C.S. TOY SOLDIERS &  
LONELY'S HAND.

Don't touch!

TILT to LONELY'S FACE  
as CALLAN'S HAND COMES  
IN.

# S T O P   T A P E

(2 TO POS.D, CUSTOMS  
HALL; 3 TO POS.F,  
CUSTOMS HALL - FAST)

TELETYPE (2) T/C (2) EXT. AIRPORT. DAY.

ILLYUSHIN AIRLINER  
TAXI-ING.

GR.M F/X:  
PLANE TAXI-ING &  
EXT. AIRPORT ATMOSPHERE.

118. 3 (F) 6. INT. CUSTOMS HALL. DAY.

LOOSE on ENTRANCE.

BOOM B-3

SEE CUSTOMS OFFICER  
come L. to R. & thru  
doors.

GR.M F/X:  
GENERAL AIRPORT  
ATMOSPHERE  
(through scene)

PULL BACK to FIND LONELY  
R. f/g.

T.PE:  
1ST (MOSCOW) & 2ND  
(BUDAPEST) AIRPORT  
ANNOUNCEMENTS.

Let him go u/s L.  
slightly, & SEE through  
doors R.

119. 2 (D)

LOOSE on NOTICEBOARD  
with LONELY b/g thru  
door, CALLAN R. f/g.

BOOM C-3

Preview 5

(On 2, Shot 119)

CALLAN MOVES L. & d/s.

120. 5 (A)  
LOOSE on CUSTOMS HALL.

HUNTER: All right?

MERES: Yes, sir. Thank you.

121. 2 (D)  
2-S, CALLAN with  
HUNTER approaching.  
SEE NOTICEBOARD at L.  
TIGHTEN as HUNTER comes  
CLOSE.

TAPE:  
4TH (CHARLES-  
MORTI) AIRPORT  
ANNOUNCEMENT.

CALLAN: I still think the Foreign  
Office is wrong, sir. Bunin's been  
with the KGB seventeen years. He's  
not a defector.

HUNTER: Well, that's what we're  
here to find out.

CALLAN: I'd keep well out of the  
way if I were you, sir.

HUNTER: Why, Callan?

CALLAN: I see no point in shooting,  
sir, if it can be avoided.

HUNTER: Don't you?

CALLAN: If you get shot, sir, the  
best that can happen is you get hurt.

HUNTER. What a comfort you are.  
I'll be in there.

HOLD 2-S as HUNTER  
goes R. to OFFICE.

Preview 5



(On 2, Shot 121)

122. 5 (A) (As Hunter goes into Office)  
LOOSE on CUSTOMS HALL.

CALLAN Xs R, then L.

123. 1 (C)  
2-S, MERES/CALLAN.

124. 5 (A)  
TIGHT SHOT FAV. CALLAN  
going L.

T.PE:  
5TH (SHELLEY)  
AIRPORT ANNOUNCE-  
MENT.

125. 1 (C)  
LOOSE on GROUP at  
CUSTOMS BARRIER filing  
through to L, incl.  
CALLAN.

126. 2 (L. of D)  
GROUP with CALLAN,  
CUSTOMS OFFICER &  
BUNIN, etc.

CUSTOMS OFFICER: Good afternoon, sir.

BUNIN: Good afternoon.

CUSTOMS OFFICER: Is this all your  
luggage?

127. 1 (C)  
2-S, CUSTOMS OFFICER/  
BUNIN.

BUNIN: Yes./

CUSTOMS OFFICER: Are you familiar with  
this notice, sir?

BUNIN: Oh yes.

128. 2 (L. of D)  
M.S. BUNIN.

CUSTOMS OFFICER: What have you in  
this bag, sir?/

BUNIN: Clothes, papers. Nothing  
unusual. I've come on a trade mission.

Preview 5

(On 2, Shot 128)

- CUSTOMS OFFICER: Will you open this case, please?
129. 5 (A)  
2-S, CUSTOMS OFFICER/  
BUNIN.
130. 2 (L. of D)  
C.M.S. BUNIN.
131. 4 (D) (shooting thru office door trap)  
C.M.S. CALLEN.  
He turns away.
132. 1 (C)  
M.S. CUSTOMS OFFICER.  
CUSTOMS OFFICER: (CONTD.) I'm sorry, sir. I'm afraid I'll have to ask you to come with me.
133. 3 (F) (shooting thru  
LONELY & GROUP /door)  
inside moving R.
134. 4 (D) (OFFICE)  
CALLEN opens door.  
DEVELOP to FINISH with  
BUNIN R. f/g, CUSTOMS  
OFFICER L. BOOM A-2
135. 2 (D) (as door closes) (CUSTOMS HALL)  
GROUP with 2ND CUSTOMS  
OFFICER, fav. GONCHAROV.
136. 4 (D) 7. INT. AIRPORT OFFICE. D.Y. BOOM A-2  
GROUP with BUNIN R,  
HUNTER L.  
(1 TURN TO AIRPORT  
OFFICE, SAME POSN.)  
GRAM F/X:  
AIRPORT  
ATMOSPHERE  
IN B/G  
(thru scene)  
HUNTER: Thank you.  
CUSTOMS OFFICER  
exits.  
BUNIN: I've been wanting to  
meet you, Mr. Hunter.  
CALLEN: He's clean, sir.

Preview 1

(On 4, Shot 136)

137. 1 (C) (L.S. stretcher HUNTER: Good.  
 LOOSE on /arrives) Now, Bunin, I'm sorry  
 STRETCHER arriving. to put you through this indignity, but  
 TILT UP with BANDAGES we must move fast.  
 to BUNIN & CALLAN.  
CALLAN: Sit down. Take your hat off.  
Head back.  
BUNIN: You're very thorough.  
HUNTER: We're also in rather a hurry.  
MERES: Get on there, please.  
BUNIN: Of course.  
MERES: Come on - move, move!

GRAM F/X:  
AIRPORT  
ATMOSPHERE  
TAKING OFF.

TELECINE (3)

T/C (3) EXT. AIRPORT. DAY. S.O.F.

BUNIN on STRETCHER  
 is bundled into  
 AMBULANCE followed by  
 HUNTER, CALLAN & MERES.  
 AMBULANCE drives off.  
 (0'24")

GRAM F/X:  
AIRPORT  
ATMOSPHERE  
carried over  
from STUDIO.

138. 2 (D) 8. INT. CUSTOMS HALL. DAY. BOOM C-3

LOOSE on GONCHAROV  
 & NOTICEBOARD.  
 SEE GONCHAROV GO L.  
 & OUT.

TAPE:  
3RD (STOCKHOLM)  
AIRPORT  
ANNOUNCEMENT.

GRAM F/X:  
AIRPORT  
ATMOSPHERE  
(contd.)

139. 3 (F) (On door opening) 9. EXT. CUSTOMS HALL. DAY. BOOM B-3

LOOSE on GONCHAROV  
 coming out.  
 SEE POLICEMAN come to  
 u/s L. & GONCHAROV go.  
 SEE LONELY come d/s &  
 out R.

GRAM F/X:  
AIRPORT  
ATMOSPHERE  
(contd.)

T A P E S T O P



T A P E S T O P

(1 TO POS.D; 2 TO POS.E;  
3 TO POS.G, COUNTRY HOUSE  
LIVING ROOM)

140.	5	(.)	10. INT. CUSTOMS HALL. DAY. LOOM 3-4
		WIDE on CUSTOMS HALL.	GRAM F/X: AIRPORT MERE HERE.
		SEE AMBULANCE MEN go & MERES return R.	
141.	3	(G)	11. INT. COUNTRY HOUSE LIVING ROOM. DAY.
		CLOSE on BANDAGED "HEAD" being placed on TABLE.	GRAM F/X: BOOM C-1 GARDEN SOUNDS, BIRDS, etc. (through scene)
		PULL BACK to BUNIN framed by CALLAN & HUNTER.	
		ADMIT MERES R. centre.	BUNIN: What happens now?
			HUNTER: A drink. Vodka, Bunin?
		(5 TO POS.B, COUNTRY HOUSE LIVING ROOM)	BUNIN: I'd rather have whisky, Mr. Hunter.
			HUNTER: Would you mind, Meres?
		CRAD L. to SEE MERES GO R.	
		HUNTER sits R, CALLAN goes L.	
		FINISH 4-S with LOWER HALF of CALLAN L. f/g.	HUNTER: (CONTD.) Well now, Bunin, I think we should talk. It may interest you to know that Callan here is not too sure of you./
142.	2	(E)	C.M.S. CALLAN.
			BUNIN: He once had orders to kill me. I don't blame him./
143.	3	(G)	3-S, LOWER HALF of CALLAN/BUNIN/HUNTER.
			HUNTER: Yes, I heard about that.

Preview 2

(On 3, Shot 143)

144. 2 (a/b) BUNIN: We were rather too smart for  
(C.M.S. Callan) each other, I think. Callan killed a  
colleague of mine. I killed one of his.

145. 3 (a/b) CALLAN: Bob Purdy. He was friend.  
(3-S)

146. 1 (D) BUNIN: That's the saddest part of our  
M.S. MERES. sad trade, is it not? To see your  
friends die.

BRING him L. to 3-S  
with BUNIN & HUNTER.

HUNTER: Now, Bunin. You know the  
procedure, of course. I shall have to  
hand you over to the Foreign Office  
sooner or later. That is if you still  
want asylum.

147. 3 (G) BUNIN: Oh yes.  
C.M.S. MERES.

148. 2 (E) MERES: Just as well.  
C.M.S. BUNIN.

149. 3 (G) BUNIN: There's no going back, you  
C.M.S. HUNTER. mean? (PAUSE)

150. 2 (a/b) HUNTER: It would help me if you could  
(C.M.S. Bunin) give us the outlines of any information  
you've got. Not details, just something  
for me to give the Ministry.

BUNIN: What about ...?

HUNTER: I'd rather they stayed.

151. 1 (D) BUNIN: You don't trust me!  
M.C.U. CALLAN.

152. 3 (G) CALLAN: That's right.  
4-S, LOWER HALF of  
CALLAN/BUNIN/HUNTER/  
MERES.

(On 3, Shot 152

BUNIN: Why should you? Well,  
perhaps I should first put my cards  
on the table.

HUNTER: Please.

BUNIN: That is an English expression,  
I believe?

HUNTER: It is. You're doing vory  
well./

153. 1 (D)  
M.C.U. BUNIN

BUNIN: Good. Thank you. Well now,  
here is another one./

154. 2 (E)  
M.C.U. HUNTER.

155. 1 (D) (a/b) Gentlemen/- I am  
(M.C.U. Bunin)

156. 5 (D) a fake! A fraud. A phoney!/  
As directed

FADE OUT CAM.5

TIME

FADE UP CAPTION SCANNER  
"CALLIN" END OF PART ONE  
CAPTION

FADE SOUND & VISION

1ST COMMERCIAL BREAK

ROLLING CREDITS:

CAM. 1 - STAY AT POS.D, COUNTRY HOUSE LIVING ROOM.  
CAM. 2 - STAY AT POS.E, " " " "  
CAM. 3 - STAY AT POS.G, " " " "  
CAM. 4 - TO POS.E, " " " "  
CAM. 5 - NOT NEEDED IN ACT 2.

Part 2

ACT 2

<u>FADE UP CAPTION SCANNER</u>		<u>GRAMS:</u>
<u>"CALLAN" PART TWO</u>		<u>THEME</u>
<u>CAPTION.</u>		*
		*
		*
157	3 (F) CALLAN & MERES.  PULL BACK SLOWLY & CRAB L. as CALLAN Xs R.  FURNISH with 4-3, PULL IN CENTER/CALLAN X-ing R. of MERES.	12. INT. CEN. HOSPITAL...  GRAM F/X: GARDEN SOUNDS (thru scene)  SCENE A-3, C-2
		BUNIN: The person who should be here is Colonel Mirsky. He wanted to defect long ago. It's his influence that's got me here. So you see, I'm a bit of a cheat.
		MERES: Mirsky?
	(N.F. There is no Shot 158)	BUNIN: He's the assistant to the Minister of Defence. Last year I had to investigate him - he was drinking a great deal and getting involved with a number of women. Eventually, I reported that he was simply over-tired. In fact he wanted to get out.
159.	1 (D) M.C.U. BUNIN.	
160.	3 (G) 2-S, BUNIN/HUNTER.	
		HUNTER: Mirsky does?
161	4 (E) C.M.S. CALLAN.	BUNIN: Does it surprise you?
162.	4 (E) 4-S, BUNIN/HUNTER/ MERES/CALLAN.	CALLAN: Nothing surprises us, Bunin.

Preview 3



(On 4, Shot 162)

BUNIN: Before Mirsky, I was quite content. He changed my mind for me. That's why I'm here.

HUNTER: Does he still want to get out?

BUNIN: Yes, but he is in a very difficult position. He hasn't left the country for almost twenty years. Any request from him to do so, under whatever pretext, would meet with grave suspicion.

163. 3 (G) (a/b)  
2-S, BUNIN/HUNTER.

HUNTER: But you want to arrange something?

164. 2 (E)  
M.C.U. CALLAN.

BUNIN: If I can.

CALLAN: It's getting like a holiday camp!

165. 4 (E)  
M.C.U. BUNIN.

BUNIN: Apart from the ideological victory, Mirsky has a great deal of valuable information to bring with him.

166. 1 (D)  
2-S, CALLAN/MERES.

CALLAN: I'm sure he has.

167. 4 (a/b)  
(M.C.U. Bunin,

MERES: For money?

168. 2 (E)  
M.S. CALLAN.

BUNIN: Naturally.

PAN HIM to 2-S with  
MERES.

169. 3 (G)  
M.C.U. HUNTER.

CALLAN: What's the plot, Bunin?

Preview 4

(On 3, Shot 169)

BUNIN: It involves some risk.

170. 4 (a/b) \_\_\_\_\_ (PAUSE) /  
(M.C.U. Bunin) Mirsky will come out. But  
only if he can defect to your top man  
in Russia.

171. 3 (G) (a/b) \_\_\_\_\_ /  
(M.C.U. Hunter)

172. 1 (D) \_\_\_\_\_ HUNTER: (PAUSE) Our top man? /  
2-S, PROFILE CALLAN  
+ MERES.

BUNIN: Yes.

173 4 (a/b) \_\_\_\_\_ HUNTER: (PAUSE) I see. /  
(M.C.U. Bunin)

BUNIN: I trust you do. It means  
that if Mirsky goes to your top man,  
you'll have to bring them both out. / It's  
the only way he can be sure you'll help.

HUNTER: It's a very high price.

BUNIN: I'd've thought it was worth it.  
Mirsky is a very important man, Hunter.

HUNTER: Yes.

HUNTER rises.

EASE as he goes R.  
& behind table to L.

175. 2 (E) \_\_\_\_\_  
M.C.U. HUNTER.

HUNTER: (CONTD.) I shall have to  
think about this one.

BUNIN: Of course.

HUNTER: Would you be affected by a  
decision either way? /

176. 4 (a/b) \_\_\_\_\_  
(M.C.U. Bunin)

Preview 2

(On 4, Shot 176)

177. 2 (a/b) (M.C.U. Hunter) BUNIN: How could I be? You know I can't go back./
178. 1 (D) (As Hunter moves) HUNTER: No./  
3-S - HUNTER to u/s door, CALLAN with MERES following. Well, now, Bunin, I must get back to London. Meres!
179. 2 (E) C.M.S. HUNTER. I shall leave Callan here with you. I'm sorry about this, but until we've cleared you, I must keep you under, shall we say "house arrest"? It's very pleasant here. You should be quite comfortable./
180. 4 (a/b) (M.C.U. Bunin) BUNIN: Thank you. We can talk about old times./
181. 3 (G) M.C.U. CALLAN.

TELESCENE (C) T/C (C) I.T. TRAVELLING C. Y.

Shooting through  
WINDSCREEN of car,  
P.N. to DRIVER, then  
R. to HUNTER on radio  
telephone. (0'22")

S.O.F.

(2 TO POS., HUNTER'S  
OFFICE)

HUNTER: Do that. And arrange an appointment with the Foreign Secretary, will you? Soon as you can. Priority. And I shall need the files on Ivan Mirsky.

OFF STAGE  
MIC.

SECRETARY (V/O): Yes, sir. (DISTORT) (in Studio)

HUNTER: And keep in touch with Callan. I'm leaving him overnight with Bunin in the country.

Review 4

(On T/C)

HUNTER replaces phone  
& leans back to 2-S.  
with MERES.

HUNTER: (CONTD.) What do you think  
of those two, Meres? Will they be  
all right?

MERES: They're two of a kind, sir.

13. INT. COUNTRY HOUSE LIVING ROOM.  
EARLY EVENING.

182. 4 (E)  
2-S, BUNIN/CALLAN.

BUNIN jumps up.

G.M.F/X: P.O.S.  
EVENING GARDEN 2-5, C-2  
NOISES (thru scene)

183. 3 (G)  
C.M.S. CALLAN, turning.

184. 1 (D)  
C.M.S. BUNIN.

185. 4 (E)  
2-S, BUNIN going u/s  
R, CALLAN coming L. f/g  
to sit.

BUNIN: Do you play chess, Callan?

TILT to SEE CHESS-  
BOARD, & LOSE TOP  
HALF of BUNIN.

CALLAN: No.

BUNIN: Pity, we could have passed  
an hour or so. (P.USE) How many  
staff do you have down here?

186. 3 (G)  
M.C.U. CALLAN.

CALLAN: Enough.

187. 1 (D)  
M.C.U. BUNIN.

BUNIN: You still don't trust me!

CALLAN: That's right.

188. 3 (a/b)  
(M.C.U. Callan,

BUNIN: I couldn't go back now.

Preview 4



(On 3, Shot 188)

189. 4 (E) CALLAN: We couldn't let you, could we?  
2-S, BUNIN coming in slowly to CALLAN.
190. 3 (a/b) BUNIN: True. But in any case, Callan, think of the money I shall make. There are big rewards for information.  
(M.C.U. Callan)
191. 4 (E) CALLAN: (PAUSE) They won't play ball with Mirsky, you know.  
2-S, BUNIN/CALLAN.
- BUNIN: They will.
- CALLAN: And risk losing our top man?
192. 3 (a/b) BUNIN: There's no alternative.  
(M.C.U. Callan)
- CALLAN: You think they're going to throw away years of work, just like that?
193. 1 (D) M.S. BUNIN.  
PAN him R. to 2-S with CALLAN.
- BUNIN: It's a pity you don't play chess, Callan. You'd understand better.
- CALLAN. Would I?
- BUNIN: I think so. You see, in this game, most of us are pawns. Like your friend, Meres.
194. 4 (E) You and I - who have learned a little more - we are the knights.  
C.S. CHESS-MEN.
195. 1 (D) Your man in Russia is also a very strong piece - a bishop at least.  
2-S, BUNIN/CALLAN.
196. 4 (a/b) (C.S. chess-men)

(CONTD.)

Preview 1

(On 4, Shot 196)

BUNIN: (CONTD.) Hunter? I don't know. Maybe a queen. Mirsky is certainly a queen. One must risk a lot to take a queen, Callan. And Mirsky knows it.

197. 1 (D)  
M.C.U. CALLAN.

CALLAN: According to you, that queen wants to be caught.

198. 4 (a/b)  
(M.C.U. Bunin)

BUNIN: The KGB aren't fools. Their queen is well protected. It will need more than a few pawns to get at her.

199. 1 (D)  
2-S, BUNIN + CALLAN  
X-ing L. b/g.

CALLAN: You don't convince me, Bunin.

BUNIN: I assure you ...

CALLAN: I don't mean about your chess game, mate. I mean you. You're a liar.

Let CALLAN go & CRAB  
SLOWLY to fav. BUNIN.

BUNIN: I am perhaps a better liar than you. And a better politician. I doubt if I'm as callous. But then one cannot be intelligent and callous.

200. 4 (E)  
2-S, CALLAN/BUNIN.

CALLAN SWITCHES LIGHTS ON

CALLAN: If I'm right, I'll kill you.

BUNIN: Will you? I don't think you'd like that.

201. 1 (D)  
M.C.U. CALLAN.

CALLAN: Whether I like it or not is beside the point. I'll do it.

202. 3 (G)  
M.C.U. BUNIN.

(1 TO POS.A; 4 TO POS.B,  
HUNTER'S OFFICE)

Preview 2

(On 3, Shot 202)

(1.5. A  
clear to  
1.5.1 -  
fast)

203. 2 (A) 14. INT. HUNTER'S OFFICE. D.Y.  
M.S. HANSON.

ADMIT HUNTER coming  
d/s L.

GR.M F/X:  
LIGHT  
TRAFFIC  
(through  
scene)

BOOM B-1

(3 TO P.S.D, HUNTER'S  
OFFICE - FAST)

HUNTER: I'm sorry to drag you in  
so early, Hanson. But you are the  
expert, and we need Foreign Office  
reaction, urgently.

Let HUNTER go, & PUSH  
IN with HANSON -

HANSON: It was a relief to get a  
seat on the train for once.

- to find HUNTER  
again u/s L. for 2-S.

HUNTER: You know about this Bunin  
affair?

<sup>+</sup>  
BOOM A-1

204. 3 (B) HANSON: Yes./  
C.M.S. HUNTER.

HUNTER: He has come up with a  
suggestion which is tempting but, to  
some extent, suspect. It involves  
Ivan Mirsky./

205. 1 (A)  
C.M.S. HANSON.

HANSON: The Number Two in their  
Defence Ministry!

HUNTER: Apparently Mirsky wants to  
defect./

206. 3 (B) (As Hunter moves)  
Bring HUNTER d/s.

HANSON joins him R.  
for 2-S.

Now Bunin will be here in  
a moment - Callan's bringing him in from  
the country. I'd be grateful if you'd  
listen to what he has to say very carefully,  
and let me know afterwards what you think  
of him.

Preview 1

(On 3, Shot 206)

HANSON: You don't want me to take part?

HUNTER: Not just at the moment.

F/X: INTERCOM BUZZES.

LOOSEN as HUNTER  
goes L. behind DESK.

SECRETARY (V/O): Callan, sir, with Mr. Bunin.

HUNTER: Good. Send them in, will you?

HANSON sits.

SECRETARY (V/O): Yes, sir.

207. 1 (A) (As they enter)  
3-S, HUNTER + BUNIN  
& CALLAN arriving.

HUNTER: Good morning, Bunin. I hope you slept.

BUNIN: Thank you. Very well.

HUNTER: Callan.

CALLAN: Sir.

HUNTER: Sit down. (PAUSE) This is a colleague of mine.

208. 4 (F) (As Bunin looks)  
C.M.S. HANSON.

209. 3 (B)  
C.M.S. HUNTER.

Now/-

I've had a word with the Foreign Secretary, and I'm glad to say he is more or less ready to support your application for asylum.

210. 1 (A)  
2-S, HUNTER/BUNIN.

The question of Mirsky, however, is rather different. (PAUSE) I'm afraid the answer is "unlikely".

Preview 3



(On 1, Shot 210)

211. 3 (a/b) BUNIN: Then I've wasted my time./  
(C.M.S. Hunter)

212. 4 (B) HUNTER: You have your own freedom,  
C.M.S. BUNIN. Bunin./

BUNIN: I'm afraid that's not enough.  
(PAUSE) As far as I'm concerned, life is now simply a matter of money. Where I get it and who from is of little concern. You will be generous, and so will Mirsky. But he is different. He is much more a political animal. And his defection, therefore, more valuable to you than mine./

213. 3 (a/b) (C.M.S. Hunter)

214. 1 (C) HUNTER: There is a problem, then. Go  
3-S, HUNTER rising +  
BUNIN & CALLAN. home and get some rest, Callan.

(4 TO POS.A, SHOOTING GALLERY - PLST) BUNIN: Callan does not believe my story.

HUNTER: Does that bother you?

215. 3 (D) (As Bunin turns R) BUNIN: Why should it? If he had  
M.C.U. BUNIN. told it to me, I wouldn't have believed him.

T A P E   R U N

216. 4 (A) 15. INT. SHOOTING GALLERY. D.Y. BOOM C-1  
CLOSE on GUN.

PULL BACK as CALLAN  
MOVES, to find TRUMAN  
& MERES X-ing to his  
R.

(On 4, Shot 216)

MERES: My! We are nervous, aren't we?

CALLAN: Yeah!

MERES: Bunin?

CALLAN: Bunin.

MERES: What's the matter? Did he keep you up all night?

CALLAN: I still think he's a liar.

TRUMAN comes f/g R.

HOLD HIM as CALLAN goes L. MERES comes between them.

CALLAN: (CONTD.) One of yours?

MERES: Truman? I've told him to make you his model, Callan.

CALLAN: Ha, ha!

MERES: What about the KGB? Do you think they'll get Bunin?

CALLAN: If he's telling the truth, mate, he hasn't a prayer.

MERES: And if he's not?

LOSE MERES as CALLAN leans fwd to TRUMAN.

CALLAN: Keep your thumb down, son.

217. 3 (B)  
M.C.U. BUNIN.

(4 TO POS.F, CALLAN'S  
FLAT)

16. INT. HUNTER'S OFFICE. DAY. BCCM A-1

GRM F/X:  
LIGHT DISTANT  
TRAFFIC (thru  
scene)

Preview 2

(On 3, Shot 217)

218. 2 (2) M.C.U. HUNTER. BUNIN: Will you let me give a Press Conference?/
219. 1 (A) (As Hunter looks at M.C.U. HANSON /Hanson) For some weeks now, Mirsky has been deliberately
220. 3 (a/b) (M.C.U. Bunin) slandering me. The more fuss you can make of my defection, the less likely is anyone to suspect him of connivance. Security will tighten at home a great deal now. Mirsky himself will have to tighten it. But you'll have to move fast.
221. 2 (B) 3-S, HUNTER/BUNIN/HANSON. HANSON: That's out of the question.
- BUNIN: It would distract attention and ensure Mirsky's safety.
- HUNTER: No, I'm sorry. It's not possible.
- BUNIN: It could even give him a reason for going to your Embassy. To protest. Your man could perhaps get a message to him there.
222. 1 (A) (As Hunter looks at M.C.U. HANSON /Hanson) HUNTER: It's an idea./
223. 3 (B) M.C.U. BUNIN. BUNIN: If you want details of the Sea-Horse project, Mirsky must be got out. He wanted to defect long before I did./
224. 1 (A) M.C.U. HUNTER. HUNTER: If he wants to come that badly, we can arrange something without involving our man at all./
225. 3 (a/b) (M.C.U. Bunin)

Preview 1

(On 3, Shot 225)

BUNIN: He won't do it that way.  
He feels that if you're bringing your  
man out, you'll be doubly careful, and  
therefore his own escape should be  
easier.

226. 1 (A)  
M.S. HUNTER.

BRING HIM f/g R. for  
2-S. with BUNIN.

HUNTER: If I did arrange something,  
you'd have to make your statement  
very personal. We don't want to  
embarrass your Government.

BUNIN: Of course.

HUNTER: No politics.

BUNIN: I know.

PULL BACK as HUNTER  
comes L.

BUNIN rises.

(Could admit HANSON R.)

HUNTER: Well, all I can do is have  
another word with the powers that be.

BUNIN: I didn't realise you were a  
pawn, too, Hunter.

227. 3 (B)  
M.C.U. BUNIN.

HUNTER: Pawn?

BUNIN: We always understood that  
every Hunter was a lone wolf. Forgive  
me. I mix my metaphors.

228. 2 (B)  
M.S. HUNTER leaning  
at DESK.

HUNTER: (PRESSES INTERCOM KEY) Find  
Meres and send him in.

SECRETARY (V/O): He's here, sir.

He straightens up.

HUNTER: Even wolves hunt in packs,  
Bunin.

229. 1 (A)  
4-S - HUNTER/BUNIN/  
MERFS arriving/HANSON.

Preview 2



(On 1, Shot 229)

HUNTER: Look after Mr. Bunin, will you?

MERES: Yes, sir.

BUNIN: Thank you.

BUNIN & MERES start to exit.

230. 2 (D) (When they have gone 3 paces)  
C.M.S. HUNTER.

231. 3 (D) (as Hanson turns)  
M.S. HANSON.

BRING HIM to sit on  
DESK in 2-S. with  
HUNTER.

HANSON: It's all very irregular.

HUNTER: I am aware of that, Hanson.  
But this is not a very "regular" kind  
of department. I'll tell the Press  
to hold back the statement for a day or  
two.

232. 1 (A)  
C.M.S. HANSON.

(3 TO POS. II,  
TELEPHONE BOX)

HANSON: His information seemed genuine  
enough. The Sec-Horse details could  
certainly make a great difference to  
our defence plans.

233. 2 (D)  
2-S, HUNTER/HANSON.

HUNTER: And Mirsky's a very rich  
prize.

HANSON: I suppose so.

234. 1 (a/b)  
(C.M.S. Hanson)

HUNTER: But surely?

HANSON: Don't forget, sir, in a few  
years' time your top man will be in  
the Politburo.

235. 2 (D)  
M.C.U. HUNTER.

HUNTER: Yes, that hadn't escaped me.

236. 1 (A)  
2-S, HUNTER + HANSON  
rising.

Preview 2

(On 1, Shot 236)

HANSON: One might even say it's the  
other half of the bargain. (PAUSE)  
His English is very good. isn't it?

237. 2 (D) HUNTER: Dunin's? / KGB training,  
M.C.U. HUNTER. Hanson. You can't do better than  
that.

17. INTERCUTTING:

238. 4 (F) CALLAN'S FLAT INT. CALLAN'S FLAT. DAY. BOOM B-2  
HIGH on PHONE TABLE. &  
INT. TELEPHONE BOX. DAY. FIXED MIC.

GRAM F/X:  
LIGHT  
TRAFFIC.

F/X: TELEPHONE RINGS

LASE to SEE CALLAN  
speak.

CALLAN: Hallo?

LONELY (V/O): I've been trying to  
get you, Mr. Callan.

CALLAN: What d'you want?

LONELY (V/O): . That bloke you told  
me to follow from the airport -

239. 3 (H) PHONE BOX CALLAN: Yeah? /  
C.M.S. LONELY.

GRAM F/X:  
DAY STREET  
NOISES.

(4 TO R. of POS.B,  
HUNTER'S OFFICE)

LONELY: His name's Goncharov.  
He's been walking up and down Fleet  
Street. Now he's gone into some big  
place off Whitehall with a lot of  
other fellahs. Looked like reporters,  
they did. And listen -

GRAMS:  
CAR  
PASSING.

PUSH IN.

(Tape run next)

(CONTD.)

(On 3, Shot 239)

LONELY: (CONTD.) That feller you  
went off with at the airport. He's  
just gone there, too. Came in a  
big black car, he did.

T A P E R U N (if CALLAN'S not ready)

(3 TO POS.J, SHOOTING  
GALLERY)

240. 1 (A) 18. INT HUNTER'S OFFICE. AFTERNOON.  
2-S, CALLAN + HUNTER  
X-ing to f/g L. GRAM F/X: BOOM A-1  
LIGHT TRAFFIC  
(thru scene)

CALLAN: Quite certain, sir. Dumin  
had an escort at the airport. His  
name's Goncharov. He was seen going  
into the Press Conference.

HUNTER: Where is he now?

CALLAN: I don't know, sir, but I've  
got a man tailing him.

241. 2 (B) HUNTER: Who?  
M.S. CALLAN.  
He comes fwd for 2-S.  
FIND HUNTER L. CALLAN: A friend of mine, sir.

HUNTER: I don't understand, Callan.

CALLAN: Sir?

HUNTER: A friend of yours?

CALLAN: Somebody's got to look after  
you if you won't do it yourself.

Preview 1

(On 2, Shot 241

242. 1 (.)  
M.C.U. CALLAN.  
HUNTER: Look after me? Someone outside the Section, Callan?
243. 4 (R. of D)  
M.C.U. HUNTER.  
CALLAN: I prefer it that way. He's always helped me in the past. He doesn't know anything. He's worked blind. It's much the best way, believe me.
244. 1 (a/b)  
(M.C.U. Callan)  
HUNTER: It is not the way I want things done, Callan.
245. 2 (B)  
2-S, HUNTER/CALLAN.  
CALLAN: It's the way I have to work, Hunter. (PAUSE)
- HUNTER: Shall we get a few things straight, Callan? This is my Section.
- CALLAN: Yes, sir. And this is my life. Such as it is, I want to keep it.
- HUNTER: I want these men picked up. Now. Both of them.
246. 1 (A) (a/b)  
(M.C.U. Callan)  
CALLAN: Both of them?
- HUNTER: Goncharov and this friend of yours.
247. 2 (.) (On buzzer &  
2-S, HUNTER /Hunter's prev.)  
& CALLAN.  
E/X: LATER/SCENE.  
HUNTER: (CONTD.) Yes?
- SECRETARY (V/O): Mr. Hanson and Mr. Bunin, sir.

Preview 1

(On 2, Shot 247)

HUNTER: Send them in.

CALLAN: I'm surprised that Goncharov  
didn't pick Bunin off at the Press  
Conference, sir.

248. 1 (A)  
M.C.U. CALLAN.

If that's what he's

249. 4 (R. of D) here for.  
M.C.U. HUNTER.

I N T E R U M

(4 TO POS.G, SHOOTING  
GALLERY)

250. 3 (J)  
CLOSE on MERES'S  
ASHTRAY.

19. INT. SHOOTING GALLERY. AFTERNOON.

BOOM C-1

TILT with his HAND  
to 2-S with CALLAN.

CALLAN: He wants me to pick up  
Lonely, now. (PAUSE) Where the  
hell did they find him?

MERES: Mr. Hunter? I told you,  
he's a Civil Servant.

251. 4 (G)  
M.C.U. CALLAN.

CALLAN: Yeah.

I'll bet he's never  
been out in the field. He doesn't  
know how bloody cold it is out there.

(3 TO POS.D, HUNTER'S  
OFFICE)

252. 1 (A)  
M.S. HUNTER.

20. INT. HUNTER'S OFFICE. AFTERNOON.

PAN him to 3-S with  
BUNIN & HANSON entering.

GRAM F/X:  
DISTANT TRAFFIC  
(through scene)

BOOM A-1



(On 1, Shot 252)

HUNTER: Hallo, Hanson. I'm sorry, Bunin. I shall have to spirit you away again.

BUNIN: I'm in your hands.

HUNTER: We need to protect you from your own colleagues.

BUNIN: Ex-colleagues. (PAUSE)  
They'll hardly find me here./

253. 2 (B)  
C.M.S. HUNTER.

HUNTER: I'm afraid they've already been closer than I like. Your airport escort was seen at the Press Conference.

254. 3 (B)  
C.M.S. BUNIN.

BUNIN: I had no escort. Not that I know of. And even if I had, how could he have got there, anyway?/

255. 2 (B)  
M.S. HUNTER.

HUNTER: That's what I hope to find out. Callan's gone to pick him up. (HE PRESSES INTERCOM BUZZER)

He leans over to  
INTERCOM. LET HIM  
GO.

256. 3 (B)  
2-S, BUNIN/HANSON.

SECRETARY (V/O): Yes, sir?

ADMIT HUNTER from  
L. to C.

HUNTER: Send Truman in.

BUNIN: I'm very grateful, Hunter. You're taking a lot of care.

HUNTER: I want to get this whole thing cleared up as soon as I can.  
(CONTD.)

ADMIT TRUMAN C.L. b/g.

Preview 1

(On 3, Shot 256)

HUNTER: (CONTD.) Now, Truman, I want you to go with Mr. Dunin to the country for a day or two.

TRUMAN: Yes, sir.

HUNTER: They know you're coming.  
Take a Section car.

TIGHTEN as DUNIN moves  
a step towards HUNTER.  
HOLD 4-S.

DUNIN: I know you're doing your best, Hunter. But I can't stress the urgency enough. The sooner your top man gets in touch with Mirsky, the better.

HUNTER: I'll get in touch as soon as I can.

DUNIN & TRUMAN exit,  
leaving 2-S, HUNTER  
& HANSON.

HUNTER: (CONTD.) How was the Conference?

PAN HANSON L. to sit.

HANSON: Fine. Usual sort of chaps, usual questions. He said nothing embarrassing.

257. 1 (A)  
2-S, HANSON + HUNTER  
coming L. of him &  
round DESK.

HUNTER: No politics?

HANSON: Absolutely none.

HUNTER: Good. The last thing I want is an embarrassing incident.

HANSON: I'm afraid it looks as if you've got one already.

258. 2 (E)  
M.C.U. HUNTER.

In the car just now, Dunin told me about another project of which Mirsky has the secrets.

Preview 1

(On 2, Shot 258)

259. 1 (A) HUNTER: Yes?/  
M.C.U. HANSON.

HANSON: It was quite interesting and fully detailed, but it was out of date. The Russians dropped this particular project about a month ago. Mirsky would certainly know this, and he wouldn't have briefed Bunin to negotiate on the strength of it.

260. 3 (B)  
M.C.U. HUNTER.

261. 1 (a/b) HUNTER: How do you know about it?/  
(M.C.U. Hanson)

HANSON: Funnily enough, from the man they want us to send to Mirsky. Our top man in Russia./

262. 2 (B)  
2-S, HUNTER/HANSON.

HUNTER: Why the hell didn't you mention this before? (HE PRESSES INTERCOM KEY)

SECRETARY (V/O): Sir?

HUNTER: Stop Bunin and Truman leaving the building.  
263. 3 (B)  
C.S. HUNTER'S HAND.

TILT to his FACE.

Neat, isn't it? Our man goes to make contact, and Mirsky immediately identifies him./

264. 1 (A)  
M.C.U. HANSON.

HANSON: I hadn't quite put it together like that. Besides, I couldn't speak in front of Bunin.

265. 2 (B) (a/b) F/X: INTERCOM BUZZES./  
(2-S)

HUNTER: Yes?

Preview 1

(On 2, Shot 265)

SECRETARY (V/O): Truman and Mr. Bunin, sir. They've gone.

HUNTER: Damn. Right, I want Mores and Callan. Wherever they are. And get on to the country. Tell them to ring the moment Bunin arrives, and in any case within the next hour.

SECRETARY (V/O): Yes, sir. And by the way, sir,

266. 1 ( )  
M.C.U. HUNSON.

the Foreign Office has

267. 2 ( )  
M.C.U. HUNTER.

confirmed, Henry is acceptable.

HUNTER: Acceptable to whom, I wonder?

FADE OUT C.M. 3

C.L.M.S.  
THREE

\*

FADE UP CAPTION SCANNER

"CALLAN" END OF PART  
TWO CAPTION.

\*

\*

\*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

C.M. 1 - STAY AT POS.A, HUNTER'S OFFICE.

C.M. 2 - TO POS.A, SAME SET (ANTE-ROOM)

C.M. 3 - TO POS.H, STREET.

C.M. 4 - TO POS.H, STREET.

C.M. 5 - TO POS.C, HUNTER'S OFFICE.

C.M. 6 - STAY AT POS.1, HUNTER'S OFFICE.

C.M. 7 - TO POS.1, HUNTER'S OFFICE.

C.M. 8 - STAY AT POS.1, SHOOTING GALLERY.

VT 11/7/64  
Part 2

ACT 3

FADE UP CAPTION SCANNER

"CALLAN" PART THREE  
CAPTION.

GRAMS:  
THEME

\*

\*

TELEPHONE 5:

DUNIN covers the  
dead TRULLIN with  
leaves. (0'18")

FIG (C) EXT. WALKY R. I. NORTHERN S.S.F.

268. 1 (1)

LOW M.S. HUNTER looking  
R.

21. INT. HUNTER'S OFFICE. EVENING.

GRAM F/X: DOOM A-1  
EVENING TRAFFIC  
(through scene)

HUNTER: (ON PHONE) Get over there,  
Callan, and bring Goncharov in ...  
Right, as soon as you can.

PAN him R. & OUT.

269. 2 (1)

LOOSE on ANTE-ROOM  
with MERES R, & HUNTER  
coming in L.

HUNTER: (CONTD.) How many routes are  
there to the country?

CUT L. with HUNTER  
to see M.P. on WALL.

MERES: Three, sir.

HUNTER: I want to cover them all.  
Thoroughly. Dunin's been gone four  
hours now. Was Truman armed?

MERES: Of course, sir.



(On 2, Shot 269)

HUNTER: Not a very good start, is it, Meres? They have an uncanny sense of timing, the Russians.

MERES: It's a bit rough, sir, in your first few days.

HOLD 2-S as MERES  
goes u/s L.

HUNTER: We've got Goncharov's address through this friend of Callan's. What do you know of him?

MERES: He's a small-time crook, sir. Burglar, that sort of thing. Been inside a couple of times. He's also rather fragrant.

Let HUNTER come fwd  
a step.

HUNTER: I'd've thought Callan too meticulous for that kind of colleague.

MERES: They seem to understand each other, sir. Very well.

270. 3 (1) 22. INT STREET NIGHT. SCENE 5

PAN CALLAN'S FEET  
to LONELY'S.

(2 TO POS.B, SAME SET)

GRAM F/X:  
NIGHT STREET  
NOISES (NO CLAS)  
(the usual scene)

CALLAN: Wotcha!

TILT UP to 2-S. as  
CALLAN scares LONELY.

LONELY: Oh gawd, Mr. Callan!

CALLAN: Good job I wasn't somebody else, mate. You look like something left outside a hotel bedroom.

271. 4 (H)  
CLOSE on LONELY'S  
SHOES.

272. 3 (a/b)  
(2-S)

(On 3, Shot 272)

LONELY: What are you doing here,  
Mr. Callan?

(4 TO POS.J,  
GONCHAROV'S)

CALLAN: Making sure you're on the  
job.

P.L.N THEM R. -

LONELY: But how'd you know where to  
find me?

- & then LONELY  
u/s R. of CALLAN.

CALLAN: I smelt you out.

Where is

TELECINE (6)  
Static shot of outside  
of GONCHAROV'S FIGS.  
(0'25")

he?/

LONELY: Been there an hour. I  
reckon that's his drum.

CALLAN: Which room?

LONELY: First floor, at the front.  
The one with the light on.

273. 3 (c/b)  
(2-S)

CALLAN: Good. Here.

LONELY: Ta.

CALLAN: That's your travelling expenses.

LONELY: How do you mean, Mr. Callan?

CALLAN: For travelling. I want you to  
get out of Town. Quick. Otherwise  
there's going to be trouble.

LONELY: I don't want no trouble,  
Mr. Callan.

LONELY Xs L. of  
CALLAN.

(On 3, Shot 273)

CALLAN: Listen, you haven't finished yet. Before you go, get across to that house and get inside. Then knock on his door.

LONELY: Then what?

CALLAN: Scarper. Fast.

LONELY: That'll be a pleasure, Mr. Callan! You want me to knock on his door and then get out, quick.

CALLAN: That's right.

LONELY: And not wait for him to answer it?

CALLAN: You're learning, Lonely.

LONELY: Anything you say, Mr. Callan.

LONELY comes f/g L.

CALLAN: And Lonely - for gawd's sake, mate, have a bath.

Let LONELY GO.

CALLAN takes a step forward.

TELESCINE (7)	T/C (7)	EXT.	G HILL VILLAGE	NIGHT.
LONELY & CALLAN approach house. (0'10")			GRM F/X: NIGHT STREET NOISES (contd.)	S.O.F.

(3 TO POS.K,  
GONCILAROV'S)

274.	2	(-)	23.	INT.	HUTTEN'S OFFICE.	NIGHT
					CLOSE on DESK with COFFEE CUP.	BOOM A-1
					Preview 1	

(On 2, Shot 274)

TILT UP with SECRETARY'S  
HAND to 2-S, HUNTER L.

HUNTER: Anything from the house?

SECRETARY: No, sir. It's been  
almost six hours now.

275. 1 (A)  
M.S. HUNTER.

BRING HIM d/s for  
2-S with SECRETARY.

HUNTER: Get on to the Duty Officer.  
I want all the Communist Embassies  
watched.

SECRETARY: That's being done, sir.  
Callan just phoned through and asked  
me to arrange it, sir. Just in case,  
he said.

276. 2 (B)  
M.C.U. HUNTER.

HUNTER: Callan? Do you normally  
take orders from Callan?

277. 1 (A)  
M.C.U. SECRETARY.

SECRETARY: Oh yes, sir. (PLUSE)  
He does work here now, doesn't he?

278. 2 (a/b)  
(M.C.U. Hunter,

HUNTER: Apparently.

T.M. FINE (8

INT. GONCHAROV'S. NIGHT.

MERES' CAR drives up  
behind TRULIN'S.

S.O.F.

MERES out & searches  
with TORCH.

He discovers TRULIN'S  
body. (1'04")

MERES: Damn Dunin!

(2 TO POS.F,  
GONCHAROV'S)

279. 3 (A) (2'00")  
CLOSE on TOAST.

21. INT. GONCHAROV'S. NIGHT.

Preview 2

GRAM F/X: DOOM B-6  
DISTANT EVENING  
STREET NOISES  
(through scene)

(On 3, Slot 279)

SLOWLY TILT to  
GONCHAROV'S FACE, &  
PULL BACK.

F/X: KNOCK ON DOOR.

GONCHAROV: Yeah?

GO L. with GONCHAROV  
to see GUN on BED.

TILT with GONCHAROV  
as he goes to DOOR.

280. 2 (F) (As he opens door) (HALL)  
Shouting with PENNISTERS  
f/g, SEE LONELY'S SHADOW  
L. & GONCHAROV. GONCHAROV: (CONTD.) Come in. PAUG  
Come in. MIC.  
GONCHAROV comes f/g L,  
then DOWN STAIRS.  
SEE CALLAN EMERGE.

281. 4 (J) (HALL)  
M.S. CALLAN.  
PAN him R. into ROOM.  
(2 TO POS.B, HUNTER'S  
OFFICE)

282. 5 (K) (ROOM)  
LOOSE on ROOM with  
CALLAN coming L. BEHIND ROOM B-6  
DOOR.  
(4 TO POS.K, INT. ROOM,  
SAME SET - FAST)  
GONCHAROV comes back  
into ROOM.

283. 4 (K) (As Goncharov is thrown) (ROOM)  
2-S, CALLAN throwing  
GONCHAROV on to bed.  
FINISH TIGHT on THEIR  
FACES.

CALLAN: (IN RUSSIAN) Don't move,  
tovarisch!

Preview 5



(On 4, Shot 283)

284. 5 (C)  
2-S, HUNTER/MERES.

25. INT. HUNTER'S OFFICE. NIGHT

BOOM A-1

(3 TO POS.G, COUNTRY  
HOUSE LIVING ROOM)

MERES: About two miles from the  
house, sir.

(4 TO POS.G, SHOOTING  
GALLERY)

HUNTER: That's on par, I suppose?

MERES: Yes, sir. And there was a  
hyperdermic on the floor of the car,  
sir. Goncharov must have passed it  
to Dunin at the Press Conference.

285. 1 (..)  
LOW C.M.S. MERES.

HUNTER: Callan was right, then./

MERES: He knows Dunin, sir, inside  
out./

286. 2 (D)  
HUNTER with LOWER HALF  
of MERES.

HUNTER: Me and our Russian agent in  
one brief swoop. Ambitious, wasn't  
it?

(5 TO POS.D, COUNTRY  
HOUSE HALL)

MERES: Yes, sir. Fortunately you  
were never alone with him.

F/X: INTERCOM BUZZES.

CALLAN (V/O): Callan here. I've got  
Goncharov. Shall I bring him in?

287. 1 (a/b)  
(Low C.M.S. Hunter's,

HUNTER: Take him to the Gallery./

Go and see what you can get out of  
him./

288. 2 (a/b)  
(Hunter + lower half  
of Meres)

MERES goes out u/s R.  
HOLD HUNTER.

/T A P E R U N/

T A P E     A U N     (LIES + SHOOTING GALLERY)

(1 TO POS.B, SHOOTING  
GALLERY)

289. 4 (G  
LOW M.C.U. GONCHAROV.

25. INT. SHOOTING GALLERY NIGHT.

DOOM C-1

SLOW PULL OUT to 2-S  
with CALLAN L.

SEE MERES' LOWER HALF  
ENTER ABOVE.

MERES: Bunin's gone.

CALLAN: Who'd have guessed!

PAN L. with MERES  
to LOSE CALLAN &  
GONCHAROV.

BRING MERES AROUND R.  
for 3-S.

MERES: Hunter's taking it very calmly.

CALLAN: He needs to, mate.

MERES: And Truman's dead.

MERES hits GONCHAROV.

As he SLUMPS, TILT  
DOWN with him.

290. 1 (D)  
C.M.S. CALLAN.

CALLAN: What's the point?

291. 4 (G  
3-S, CALLAN, PART of  
GONCHAROV + MERES  
going to PHONE.

F/X: MAIL TELEPHONE BUZZES.

(1 TO POS.D, COUNTRY  
HOUSE LIVING ROOM)

MERES: Meres.

HUNTER (V/O): I've been on to  
Special Branch, Meres. They'll look  
after Goncharov. Bring him upstairs,  
will you? They'll be along in a  
minute.

+  
DOOM A-1

Preview 2

(On 4, Shot 291)

MERES: Right, sir.

(V/O)  
HUNTER: Goncharov's said nothing,  
I suppose?

MERES: No, sir. Nothing.

(V/O)  
HUNTER: Give me Callan.

MERES: Yes, sir. (+ ad lib. to Goncharov)

CALLAN: Sir?

FAV. CALLAN as MERES  
takes GONCHAROV out  
L.

HUNTER (V/O): We're going back to  
the country, Callan. Tonight.  
Dunin won't come here, obviously.

CALLAN: Do you need to go, sir?

292. 2 (B)  
M.C.U. HUNTER.

27. INT. HUNTER'S OFFICE. NIGHT.

(BOOM A-1)

HUNTER: If, as you said, he's come  
to kill me, I'm the only one who'll  
draw him.

CALLAN (V/O): Couldn't you get  
Special Branch on to him?

+  
DOOM C-1

HUNTER: Let's clear up our own  
mess, shall we?

293. 4 (G)  
M.C.U. CALLAN.

28. INT. SHOOTING GALLERY. NIGHT.

(DOOM C-1)

(2 TO POS. E, COUNTRY  
HOUSE LIVING ROOM)

CALLAN: (ON TAPE) I don't get  
you, mate. I really don't.

T.L.E

(T/C next)

(On 4, Shot 292)

TELEPHONE (C)	T.C. (D)	EXT. RAIL & COUNTRY HOUSE	NIGHT.
AUSTIN PRINCESS with CALLAN, HUNTER & MERES driving & arriving at COUNTRY HOUSE.			<u>S.O.F.</u>
CALLAN & MERES out with guns covering GARDEN.			
CALLAN: All right. All right, sir.			
HUNTER out & stops to speak to DRIVER.			
(C TO POS. L, COUNTRY HOUSE LIVING ROOM)	HUNTER: You can put the car away, but stay on call.		
HUNTER & MERES into HOUSE.			
CUT TO BUNIN in SHRUBBERY.			
CUT TO L.S. HOUSE. CALLAN goes in, CAR drives off. (1'15")			

294. 5 (D) (HALL)	294. INT. COUNTRY HOUSE	NIGHT.
WIDE on HALL with HUNTER at BOTTOM OF STAIRS.	GRAM F/X: HIS. LIT COUNTRY NIGHT NOISES (thru scene)	<u>BOOM B-1</u>
MERES comes from d/s L. & round R, together with CALLAN coming u/s.		
THEY CONVERGE on HUNTER & MOVE R. twds DOOR.		
CALLAN stops HUNTER -		
CALLAN: Excuse me, sir, we may ask for trouble, but we never walk right into it.		
- & then GOES IN.		
295. 2 (E) (LIVING ROOM)		
LOOSE on ROOM, fav. CHESS-SET f/g.	<u>BOOMS</u> <u>A-3, C-2</u>	

Preview :

(On 2, Shot 295)

DEVELOP with CALLAN  
coming fwd. & R. to  
"TINDO", u/s a/c in to  
DOOR -

LIGHTS ON as CALLAN goes to SWITCH

CALLAN: All right, Meres.

- to admit HUNTER  
& MERES.

296. 4 (L) (As Meres moves)  
3-S, CALLAN, HUNTER  
+ MERES coming R. f/g.

HUNTER: I'm going to have a Scotch.

MERES: I won't, sir, thank you.

297. 2 (E)  
2-S, CALLAN & HUNTER  
coming f/g R.

CALLAN: I'd like a cup of coffee.

(4 TO POS.M, HALL)

HUNTER: Pity there isn't a three-  
handed chess game.

298. 3 (G)  
M.C.U. CALLAN.

CALLAN: (ON TAPE) Blimey, not  
another one!

TAPE

299. 1 (D)  
M.L.S. MERES coming  
d/s.

PULL BACK SLIGHTLY  
to BRING CALLAN &  
HUNTER in for 3-S.

HUNTER: Don't you drink, Callan?

CALLAN: One of us has to keep awake,  
sir.

PAN HUNTER u/s R.  
of MERES.

HUNTER: Great!

CALLAN rejoins L. of  
HUNTER.

CALLAN: And please don't do that,  
sir. That's asking for trouble.

299A. 2 (E)  
2-S, CALLAN/HUNTER.

HUNTER comes fwd.

HUNTER: I'm told you're the two best  
men I've got. I've every confidence.

(CONTD.)

Preview 1



(On 2, Shot 299A)

PAN HUNTER L. to sit,  
& LOSE C. LLN.

HUNTER: (CONTD.) Tunin's alone, gentlemen. Even if he gets one of you, the other will deal with him before he can get to me. I'm quite safe. It's the only way, Callan.

We must draw him out.

300. 1 (D)  
2-S, CALLAN/MERES  
looking L.

It's a gesture

301.  $\Sigma(E)$   
H. A. J. HANSEN.

to the KGB, if you like.

302. 3 (F)  
M.C.U. CALLN.

play the role their way. But Sir,

CILLAN: I hardly think it's a game,  
sir. If you lose, you're dead.

303.  $\frac{2(a/b)}{(M.C.U. \text{ Hunter})}$

(2nd C.C. COMPANY)  
HOUSE DOORWAY; 3 TO  
POS. L. EXT. COUNTRY  
HOUSE

$$(x_0 = x_1 = \dots = x_{n-1} = 0, L_1 = L_2 = \dots = L_n)$$

PLANTING (10)  
PLANTING SEED K  
SHRUBBERY. (0'09")

DC (1) [redacted] (6) MAY 1 1967 G. U. L. S. NIGHT

S.O.F.

374. IX 1 (C)  
M.S. HUNTER.

THE CONCEPT OF A LIVING CELL UNIT

PAN R. to MERCS, then  
CALLAN who takes a  
STEP fwd.

GRAM F/X  
contd.

100035  
11-29, 6-2

CALLAN: Eliney, it's half past two!

T A P E   R U N   (to RE-CUE TELETYPE)

(T/C next

(After tape run):

		TELECINE (11)	T/C (11)	EXT.	COUNTRY HOUSE GROUNDS.	NIGHT.	
		PAN X BUSHES & UP to CAT. (0'08")					G.S.F.
305.	1 (D)	(LIVING ROOM)	31.	INT.	COUNTRY HOUSE.	NIGHT.	GRAM F/X c ntl.
		M.S. HUNTER.					GRAMS: CL. X STRIKES PUA.
		PULL BACK to FIND MERES R. f/g in 2-S.					
		SEE CALLAN open REAR DOOR.					
306.	4 (M)	(HALL)					1ST FISH-POLE
		SEE CALLAN in CORRIDOR.					
		TELECINE (12)	T/C (12)	EXT.	GROUNDS.	DAY.	NOTE
		PAN X CALLAN. (0'17")					GRAM F/X: MORNING BIRDS.
							GRAMS: FOOT- STEPS (WILD TRACK from FILMING)
307.	5 (D)	(HALL)	32.	INT & EXT.	COUNTRY HOUSE.	DAY.	
		WIDE on HALL with CALLAN u/s by WALL.					GRAMS: FOOT- STEPS (contd.)
		HE RISES & comes to DOOR.					
		ZOOM IN on HIM.					
308.	2 (G)	(EXT. DOORWAY)					2ND FISH-POLE
		C.M.S. CALLAN opening DOOR.					
		FAST PAN to POSTMAN L.					

Preview 3

(On 2, Shot 308)

309. 3 (L) (EXT. DOORWAY)  
2-S, POSTMAN/CALLAN.

CALLAN: I'll take that.

T A P E R U N

(2 TO POS.E; 3 TO POS.G,  
COUNTRY HOUSE LIVING ROOM)

310. 1 (D)  
LOOSE on EMPTY CHAIR  
(Hunter's) with MERES  
R.  
  
CALLAN'S FEET ENTER  
u/s.

33. INT. COUNTRY HOUSE LIVING ROOM. DAY.

GRAM F/X: BOOMS  
COUNTRY A-3, C-2  
MORNING  
SOUNDS  
(thru scene)

CALLAN: Where the hell is he?

TILT with MERES' JUMP  
to 3-S with HUNTER at  
L. DOOR.

HUNTER: I hope we haven't wasted  
the night, gentlemen./

311. 3 (G)  
C.M.S. CALLAN.

CALLAN: Don't do that again, sir -  
please! /

312. 1 (a/b)  
(3-S)

HUNTER: Victim of advertising,  
Callan. I like it. Meres, tell the  
driver I'll be ready to leave in half  
an hour - and get on to the office.  
Tell them I'll be in by ten-thirty./

313. 3 (G)  
2-S, CALLAN + MERES  
going to PHONE R.

MERES: Do you want to talk to Special  
Branch, sir? /

314. 2 (E)  
C.M.S. HUNTER

Preview 1

(On 2, Shot 314)

HUNTER: We'll leave it till we get back. It's half past eight. I'm going for a bath.

315. 1 (D)  
M.S. CALLAN.

PAN him L. to 2-S with  
HUNTER. And please don't come with me, Callan. I can scrub my own back, thank you.

316. 3 (G)  
M.C.U. MERES.

MERES: Hallo? Meres ...

TELECINE (13) T/C (13) EXT. GROUNDS. DAY. S.O.F.

CALLAN looks round GARDEN.

He hears, then sees GARDENER.

CALLAN: 'Morning, Tom!

GARDENER waves & exits L. (0'54")

317. 1 (E) (LIVING ROOM) 34. INT. COUNTRY HOUSE. DAY.

3-S, HUNTER entering  
L, MERES f/g C, CALLAN  
R. b/g.

GRAM F/X: BOOMS  
COUNTRY A-3, C-2  
MORNING  
SOUNDS  
(contd.)

HUNTER: Sorry to have kept you both up all night. As you said, Callan, Bunin can't be trusted. He's not even predictable.

318. 5 (D) (CORRIDOR)

SEE CALLAN u/s R. of CORRIDOR. 1ST FISH-POLE

HUNTER & MERES emerge from R. GRAMS: CAR ARRIVING ON DRIVE.

CALLAN: The car's here, sir.

(T/C next)



(On 5, Shot 318)

HUNTER: Good. (PAUSE) I'm leaving  
you here for twenty-four hours, Callan,  
just in case. Good luck.

MERES: Excuse me, sir -

HOLD FRAME as they  
move L.

TELECINE (14)	T/C (14)	EXT.	GROUND.	DAY.	S.O.F.
---------------	----------	------	---------	------	--------

BUNIN (as DRIVER) gets  
out of AUSTIN PRINCESS  
& polishes wing.

MERES out of HOUSE  
& looking round GARDEN  
& FACADE of HOUSE.

HE MOTIONS HUNTER out  
of HOUSE.

SEE HUNTER in WING  
MIRROR & BUNIN draw  
GUN.

PAN UP to C.S. BUNIN.

319.	4 (M)	35.	INT.	COUNTRY HOUSE CORRIDOR.	DAY.
------	-------	-----	------	-------------------------	------

L.S. CALLAN.

He RUNS into PROFILE  
C.U.

GRAM F/X  
contd.

1ST FISH-  
POLE

TELECINE (14) (contd.)	(EXT.	GROUND.	DAY.)	S.O.F.
------------------------	-------	---------	-------	--------

CALLAN breaks WINDOW  
& FIRES.

F/X: 5 SHOTS.

BUNIN falls backwards  
over BONNET.

HUNTER & MERES, then  
CALLAN cluster round.

HUNTER: You'd better drive, Meres.

CALLAN & MERES move  
BUNIN to VERGE, MERES  
gets into CAR.

(Preview 1 & Caption Scanner)

(On T/C)

HUNTER calls CALLAN  
to CAR WINDOW.

HUNTER: (CONTD.) Get back as soon  
as you can, Callan, when you're cleared  
up. Oh, and Callan - thank you.

CAR drives away,  
CALLAN watches it go,  
then turns & PICKS UP  
CAT.

CALLAN: He must have nine lives, mate.  
And he's going to need them all!

He continues to  
fondle cat. (2'13")

GRAMS:  
THEME  
(to end)

320. 1  
"CALLAN" CLOSING CAPTION.

SUPERIMPOSE CAPTION SCANNER

- (1) Callan - EDWARD WOODWARD
- (2) Hunter - MICHAEL GOODLIFFE
- (3) Meres - ANTHONY VALENTINE  
Lonely - RUSSELL HUNTER
- (4) Bunin - DUNCAN LAMONT  
Hanson - JOHN SAVIDENT
- (5) Hunter's Secretary - LISA LANGDON  
Truman - DOUGLAS FIELDING
- (6) Goncharov - GEORGE GILBERT  
Customs Officer - JON CROFT
- (7) Associate Producer, JOHN KERSHAW
- (8) Designed by NEVILLE GREEN
- (9) Producer, REGINALD COLLIN
- (10) Directed by PETER DUGUID

FADE OUT SCANNER & CAM.1

FADE UP SLIDE (if available)  
THAMES TV PRODUCTION

FADE SOUND & VISION